

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

JOHN MAHON

clarinet

and

friends

Sunday, May 9, 1976 at 8:00 p.m.
Convocation Hall, Arts Building

- I. Divertimento for Flute, Oboe and Clarinet Malcolm Arnold
(b.1921)

Allegro energico

Languido

Vivace

Andantino

Maestoso - Presto

Piacevole

Beverley Vivian, flute
Hiromi Takahashi, oboe

- II. Quartet for Clarinet and Strings Bernhard Henrik Cruseell
(1775-1838)
in C minor, Opus 4, No. 2

Allegro

Menuetto

Pastorale

Rondo

Allyn Chard, violin
Neil Hughes, viola
Barbara Morris, cello

INTERMISSION

- III. O Lady Moon Alan Hovhaness
(b.1911)

Three Vocalises for soprano voice and clarinet Ralph Vaughan Williams
(1872-1958)

Jennifer E. Scragg, soprano
Eileen Keown, piano

- IV. Première Rhapsodie for clarinet and piano Claude Debussy
(1862-1918)

Eileen Keown, piano

PROGRAM NOTES

Malcolm Arnold is an English composer responsible for such diverse compositions as five symphonies, various wind and string chamber works, solo concertos with orchestra, a grand overture for three vacuum cleaners, one floor polisher, four rifles and full orchestra, and several film scores including The Bridge on the River Kwai. The Divertimento for Flute, Oboe, and Clarinet (1952), has all the elements that have come to be associated with Arnold: a buoyant tunefulness, rhythmic vitality and clean texture.

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The Classical Viennese school of Haydn, Mozart and Beethoven was, without a doubt, a dominant musical force in late eighteenth and early nineteenth century Europe. From a twentieth century point of view, these composers tend to overshadow much of the music of lesser known composers of that time. One example is that of Bernhard Henrik Crusell. He was born in Finland in 1775 and, after studying in Berlin and Paris, took up the post of director of the Music Corps of the Royal Swedish Grenadier Regiments. Besides being one of the outstanding clarinet virtuosi of his day, he was a gifted composer and wrote a number of chamber works and several clarinet concertos. His music is melodious, elegant and, as would be expected, displays a thorough understanding of the clarinet - an instrument which was in its earliest stages of development and was just beginning to make an appearance as a solo instrument.

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Alan Hovhaness, although American by birth, has explored many of the musical styles of non-Western cultures, incorporating his findings into his own distinctive style. The song, O Lady Moon, is based on the text of a Japanese folk song and was written at a time when Hovhaness was involved with the music of Japan.

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The Three Vocalises for soprano voice and clarinet date from the final year of the composer's life and were the last works he personally prepared for publication. Reminiscent of the soprano solo in the final movement of the Pastorale Symphony #3 - a solo sometimes played on the clarinet - they create a rather poignant effect with the close interweaving of two clarion sounds.

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The Première Rhapsodie (1910) for clarinet and piano was originally conceived as a contest piece for the graduating clarinet class at the Paris Conservatoire. Debussy later orchestrated the piano part and the work has enjoyed much success in that form. It is in one continuous movement, oscillating between reverie and scherzo, and thoroughly exploits all the technical and expressive resources of the solo instrument.